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ABSTRACT

This booklet describes the creation of "In Their Own Words: Working in the Community College," a film based on in-depth interviews with community college faculty and designed as a discussion catalyst for a graduate seminar in education. Following background on the origins, purposes, planning, and funding of the film and on the pilot interviews that helped clarify its direction and scope, the booklet discusses: (1) campus visits to contact potential participants in the interviews from colleges across Massachusetts; (2) the selection of 22 faculty and staff from 6 community colleges, who represented Black and Hispanic faculty, counselors and instructional resource specialists, and a balance of men and women; (3) the conduct of a series of interviews between December 1979 and August 1980, during which faculty and staff discussed the past experiences that led them to the community college, details of their day-to-day activities at the colleges, and reflections on the meaning of their work; (4) procedures to protect participants' rights; (5) the audiotaping and transcription of the interviews; and (6) the production of the film, which involved profile constructions, identification of key issues, development of a slide tape version, and music selection. Following the presentation of the film script, the booklet concludes with citations to influential readings. (KL)

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The Production of "In Their Own Words: Working in the Community College"

A film based on interviews by Patrick J. Sullivan and Earl Seidman

How This film Was Made *page 3*

The Script of *In Their Own Words: Working in the Community College* *page 8*

Afterword *page 15*

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How This Film Was Made

Background

We began talking about doing this film together in January of 1979. Patrick Sullivan had previously made two films on historical subjects: *The Shaker Legacy* and *At The Sign of the Sun: The Tavern in Colonial America.* Earl Seidman was interested in qualitative research in response to the dominance in education of quantitative research based on behavioral assumptions. We were scheduled to co-teach a graduate seminar in the fall of 1979 on "Critical Issues in Community College Teaching," a course in our School of Education's graduate program for community college teachers and administrators.

We merged planning for the course with discussions about producing a film together based on interviewing community college teachers about their work. We thought that such a film could explore the complexities of teaching and working in community colleges and provide a vehicle for discussion more useful for community college educators than a "how to do it" film about teaching in the community college.

In the spring of 1979 we applied to the Exxon Education Foundation for a grant that would support extensive in-depth interviews with community college faculty, cover the expense of having those interviews transcribed, and allow us to do the photographic work which would create a visual correlative to the words of our participants in the film. Exxon approved our grant application in June 1979.

During that summer we conducted pilot interviews with three community college faculty who had been at Amherst College as participants in a year of study sponsored by the National Endowment for the Humanities. These pilot interviews helped us clarify the way we talked about our project and gave us experience working together as team interviewers. In addition, the three participants provided us with useful feedback about the potential interest in the type of film we envisioned and gave us a preview of the issues in the work of community college teachers which we would meet in later interviews.

Participants in the Study

In the fall of 1979 we began the process of contacting potential participants for our interviews. Through a variety of contacts, we gained access to faculty in a range of community colleges across Massachusetts. Our intent was not to study any one particular community college but rather the work of faculty and selected staff in a range of community colleges. For three months we visited different community colleges. Some were situated in small towns. Others were in suburbs of large metropolitan areas. Some were in the center of complex urban settings.

In those initial visits we met either with small groups of faculty and staff or with individuals. We explained who we were, what our project was, and

the nature of the interviewing we intended to do. The faculty we met in these visits were cordial and cooperative, and reasonably cautious about our proposed interviews. Along with discussing our project, we asked faculty and staff at these meetings to tell us about what their positions were, the subjects they taught, how long they had been at their college. From the beginning our goal was to include in our research and film faculty who taught in academic and vocational areas, faculty who were Black, faculty who were Hispanic, staff who directly worked with students as counselors or instructional resource specialists, and a balance between men and women.

As a result of our contact visits, twenty-two faculty and staff from six different community colleges in Massachusetts agreed to participate in our interviews. In addition we interviewed one person who had a long career in community colleges in Chicago and another with extensive experience teaching in the California community college system. Furthermore, a direct result of one of the pilot interviews of the previous summer was our decision to include in our study a small but significant number of students to provide a "mirror" of our faculty interviews. A graduate student in our community college seminar, Mary Ellen Kelly, herself a graduate of a community college, contacted and interviewed six community college students as part of an independent study project with us. Her interviews proved to be very important to our research.

The Interviews

From early December 1979 to August 1980 we conducted in-depth interviews with our participants. Almost every Friday during the academic year we drove to different community colleges and interviewed three or four participants. We scheduled three separate ninety-minute interviews with each participant, usually a week apart. We conducted the first two interviews at the participant's community college, either in his or her office or in another room with more privacy and freedom from interruption. Whenever possible, we conducted the third interview in the participant's house or apartment.

The first interview focused on the participants' past. We asked them to reconstruct experiences in their lives that led to their present position in the community college. We were interested in learning about their parents, their childhood, their early schooling, their own college education, and their prior work experience. The second interview focused on the present. We asked participants to reconstruct the details of their work in their community colleges. We were interested in what their days were like, how they spent their time and energy in as concrete terms as possible. We asked them to tell us stories about their work, to tell us how they talked about their work with people close to them, to take us through a day in their work. In the third interview we asked our participants to reflect on the meaning of their work to them. We asked them how they made sense of their work, given how they had come to it and what it was like for them to do their work.

Although there was a focus for each interview, the interview technique we used was open-ended. We did not have set questions to which we were

seeking answers. Rather we wanted them to reconstruct their experiences. The interview process worked best when we listened a great deal and asked questions only when we did not understand something or when we wanted more information or concrete detail about a topic. Occasionally we shared with our participants our own experiences which seemed connected to what they were telling us. We stressed that we were not interested in personalities or the specific politics of the college, and that there were no "right answers" to our questions. Some of our participants were apprehensive at the beginning of the interviews. Underlying the apprehension for some were issues of equity and potential vulnerability. Yet, over the duration of the three interviews, we were able to develop a reasonable amount of trust with our participants.

The rights of our participants were described in a written consent form which each of them and we ourselves signed before the interviews actually began. The form indicated how the material from their interviews would be used, insured their right to withdraw from the process at any time (one of our twenty-four faculty participants did) and clarified their right to ask us not to use particular excerpts from their interviews (one participant exercised that right).

Each interview was audiotaped. We used a stereorecorder with two microphones and high quality audiotapes. We sacrificed unobtrusiveness to assure the best audio quality since portions of the tapes would ultimately become the sound track of the film. On the whole, our participants either relaxed in the presence of the tape recorder or their consciousness of it was a reasonable check on what they were willing to share with us.

Each interview was transcribed skillfully by Tevis duBois, later assisted by Rose DeLaurier and Ellen Minsky. The three interviews with the twenty-nine faculty, staff and students provided us with over three thousand double spaced pages of transcripts which we studied during the summer and fall of 1980. In our first reading we marked passages which were of intrinsic significance in each of the transcripts. From that marking we constructed an edited version of each interview. We then reread all the edited transcripts to indicate passages that might be used in the film.

Film Production

One problem of composing a narrative for the film from the edited transcripts was that a thirty-minute film could have a script of only about fourteen pages. As a first step we began to construct profiles of some of our participants. We wove together from the edited version of their transcripts excerpts which presented a cohesive picture of how the participants came to their community college, what their work was, and the meaning they made of their work. Our production assistant, Ellen Minsky, then an undergraduate at Smith College doing independent study with us through the Five College consortium, resourcefully assisted us in each step of this process.

As we continued composing these portraits and editing the transcripts, we began to see connections among what our different participants told us in their interviews. We also related what our individual participants had told us to what we were learning from our interviewing, our readings, and our

teaching. We began to look at teaching and learning in the community college within the ideological context of our society. We started to pay attention to issues of vocationalism and liberal arts in community colleges as those issues reflected a much wider cultural, social and intellectual tension. The experience of women and minorities in community colleges drew our attention because their experiences were indicative of issues of power and opportunity central to the mission of community colleges. Finally, we focused on the organizational context of community colleges. We began to see relationships between our participants' day-to-day experience and their description of the hierarchical context within which they worked. (Some of the readings which came to inform our view of the social and organizational context of community colleges are listed in the Afterword.)

From the beginning of our work on this film, we wanted it to promote discussion among community college faculty about community colleges and what it was like to work in them. A visit to the headquarters of the American Association of Junior and Community Colleges in the spring of 1980 made us aware of the tension those within community colleges might feel toward university-based researchers who study community colleges from the outside. This visit reinforced our belief that, if we were to produce a film that would be listened to and discussed by those within community colleges, the film should be constructed entirely from the words of those who teach, work, and study in the colleges themselves.

After completing the editing of our transcripts, we produced the initial script. We wove together excerpts from our participants' experience in the areas of pedagogy, the tension between vocationalism and the liberal arts, perceptions of the social context of community colleges, senses of power and opportunity within the colleges, and reflections on the meaning of their experience. The script was composed solely of the words of our participants.

By the spring of 1981 we were now ready to develop a slide-tape version of the film. During the days of interviewing Sullivan had taken 35mm photographs of our participants as we talked to them before and after our interviews. He had also taken more general location photography in the college settings. In addition, Sullivan had taken his advanced media production class on a field assignment to a nearby community college. That visit not only produced visual material which eventually was used in the film but also alerted us to some of the complexities involved in trying to make an educational institution come alive visually.

After the first script had been composed, we returned to some of the participants for photographs which might be better "synchronized" with their words. We also asked Paul Shoul, Kit Cassidy, and Ronald Dockery to take on specific location assignments which they carried out with sensitivity to both our goals and to the participants they were photographing. With the pool of pictures we had, the new ones coming in, and the script we had composed, we produced the first slide-tape version of the film. Ellen Mansky dubbed the excerpts from the interview tapes to a master reel-to-reel tape which became our initial soundtrack.

That slide-tape went through successive drafts as we showed our work to informal audiences of colleagues, friends, and community college faculty

and staff. Each showing with an audience offered us new perspectives on what we were accomplishing and not accomplishing with our work. The need for additional photography as well as further editing of the script became clear. We reluctantly left out good material that our screenings revealed would work better as part of future writing we intended to do.

We decided that the rhythm and movement of the film would be enhanced by appropriate music. After preliminary experimentation with excerpts from classical recordings, we asked Clyde Criner, an accomplished pianist who was at that time a doctoral candidate in the School of Education (he has since completed his degree), to compose and perform original music for the film. He watched the slide-tape version a number of times and then, working closely with Sullivan, composed and performed the music, which was later mixed with the narrative track. The final sound track for the film was dubbed and edited by Sheldon Katzman, Operations Supervisor of WFCR-FM, National Public Radio's Amherst affiliate.

We screened the final version of the slide-tape in October 1981. We then began the process of "storyboarding" the transposition of the slide-tape version to 16mm film using the medium of still cinematography. We studied each slide to determine what kind of movement it deserved, where to focus, how to link it with the next slide. At the end of October we took the final sound track and the 35mm slides to Animated Productions Inc. in New York City. We spent a day going over our storyboarding with Al Stahl, who had worked with Sullivan on his two earlier films. Each slide was coordinated frame by frame with the sound track to produce a cinematic visual correlative of the narration and music. Three weeks later Stahl sent us the first film version. We videotaped the film so that we could stop, start, and play back as we reviewed how our storyboarding had materialized on film. We made a number of minor changes and sent this version back to Stahl for final production.

After viewing the slide-tape version and studying individual photographs, Karen Chrisman of the University of Massachusetts Publications Office designed a flyer announcing the film's availability. She also designed and oversaw the production of this booklet.

The passages that are finally in the film are only a small portion of what our participants shared with us. After we had composed the script for the film, we went back to each of the participants who were to be in the film and asked them to review what we had selected from their interviews and how we had edited that selection to assure ourselves and them that the excerpts we used were fair and true to the larger interview. It is with appreciation of the work of all our participants in the community colleges and their cooperation with us in the interviewing process that we present the script of our film: *In Their Own Words: Working in the Community College.*

The Script of "In Their Own Words: Working in the Community College"

We have indicated with an ellipsis where we have edited words of the participants within their particular passages. In some instances the ellipsis indicates where passages from different sections of the interviews have been connected. In addition we have edited out repetitions and pauses that occurred in the interviews but which are omitted from the film for the sake of audibility and economy. We have indicated by italic typeface when a student is speaking and regular typeface when faculty and staff members are speaking.

If you take the right courses at a community college, . . . you can get as good an education for the first two years of college as you can get . . . really can.

I'd rather be at a community college than any other kind of educational institution.

That's when you get it the most. Right out of high school. That's when you really get that type of attitude . . . community college, that's just like high school, grades 13 and 14. That's what they called it.

Most of the people who think of community colleges at the bottom are people who don't realize the uniqueness of the community college as an institution that crosses all sections of society, . . . something geographically convenient and inexpensive.

I had been out of school for nine years, and . . . I realized that I couldn't depend on nobody, I was really on my own. Now it is up to me to do something for myself and for my kids.

If one were to compare teaching here versus teaching other places, I like teaching here better than I have liked teaching anywhere else. . . . I have a very good idea of what they are going to catch fast and what they are not going to catch fast . . . you have to be a better teacher here I think than you do some other places.

I like to teach here, I like the students, I like the classroom situation. . . . I give them only one type of test, that's an essay test. I don't believe in the so-called objective test. First of all because they are not objective. Secondly, because they create a lot of confusion. . . . I get a lot of complaints, because they are trained, or schooled, to play around with letters and numbers.

You meet so many different people. . . . This morning, a woman comes in who's probably 65 years old. And she's doing her first research paper. . . . This is her first time back to school since she was in high school. She got

out of high school, married, and had kids, has grandchildren. . . . She decided it was time for her to do her thing. First semester freshman.

Most of us seem to think that we stand in the gatehouse to knowledge and that the students do not come to understanding and knowledge except through us. . . . There is a good deal of humor in it, even from the standpoint of the teacher versus the student. I mean, that dichotomy alone is, I think, a humorous situation.

You could talk to them . . . you didn't have to feel like you couldn't say how you were really feeling. If you didn't like something, you could challenge them. They listened to students because students were important to them. It was almost like an exchange of learning.

Half the time I say well, damn it, look. Here it is, this is what the degree from the college means, that you have achieved certain specific things and you achieve them or you don't, and I give you a grade and that indicates it and that's that. The other half the time I think here's — here's this person, the hell with the standards and grades and the significance of the degree and so on, it's the individual student whose personal growth, fulfillment, is the only thing that's really important. So I am constantly torn between those two positions.

I had a colleague, for instance, he would give them a virtual outline of the book. He believed that that was a distinctive kind of thing about the junior college, that somehow you've got to baby the kids along. I don't believe that. And I find it hard to distinguish or to single out any specific respect in which a community college teacher should be a different kind of teacher — or a different kind of human being — than a university teacher.

It's just that being in an occupational program, . . . I don't think those involved in traditional education view the occupational programs as being equivalent to what they are engaged in. . . . You know, higher education even to me as a youngster meant more than an occupational program. I'm sure when I thought about higher education I thought of the liberal arts education, I think, rather than an occupational program.

What is happening now is that community colleges are moving towards vocational education, which means a lot of our students, then, will be tracked into these positions. . . . This has been the problem throughout history, the issue of industrial education or liberal arts education, beginning from DuBois and Booker T. Washington. It has not been resolved. . . . I'm not putting down the development of skills, I mean, the development of skills are the business of survival. But there's also the personal sense of existence, of who you are as a human being.

It's not true that kids who are very poor, whether they are white or black, that they are somehow not intellectual, not interested in things intellectual. . . . I don't object to vocation — connecting up vocation with higher education. . . . If somebody wants to go into nursing . . . a part of their program must be a consideration of the role of medicine in modern life, . . .

the economics of it, the history of medicine. . . . In other words, it's not occupationalism as such, but what kind of occupations, and what context you put them in. . . . I want a more complete conception of education.

I have a lot of feeling for the liberal arts. I believe in the liberal arts, I defend them. . . . Somebody confronted me today, the student said, "But I want to go to work, I am poor, I am unemployed." And I understand that very easily. But keep in mind that if we really want to be independent and participate in the whole political process in this country, we are not going to be able to achieve that working in a factory.

It was a different time, it was a time when I guess we felt that we could have an impact on society. . . . That was, I thought, Kennedy's legacy: there is no problem that is not created by humans and therefore cannot be solved by humans. . . . Martin Luther King was saying that he could have an impact, non-violence could have an impact on civil rights.

Couldn't come to school, my husband died. Couldn't come to school, my baby's in the hospital. . . . They wouldn't let me off work, . . . I was in the hospital with a heart infection. Something of that magnitude isn't constant, but the kinds of things that happen in this community are just incredible, and the kind of suffering, really, that a lot of people have to put up with, is just overwhelming.

I don't recognize a spot in this country that you don't have any type of racial problems or racial considerations and that really gets into your system, the racial situation going on and on and on everyday.

It's very hard to sit and work with somebody on how you read a textbook chapter and why they didn't get anything out of what they read the other night when they tell you . . . the heat was turned off, or they didn't have any food for supper, and that's bothering them. And you try to say, "Okay, now read this paragraph and tell me what it's about." It seems ludicrous, and at some point we try to draw the line and say, "Okay, you have these problems and there's a time and place to deal with them, let's deal with this now." And even though you say it, and the person realizes what you're saying, it must be hard to do.

A lot of our students just cannot come to class everyday. They have children, they're the only person that can take care of them. When the children get sick they have to stay home. A lot of them work.

Yesterday I got home so tired, because I had an exam at nine o'clock in the morning. . . . I had courses one right after the other, I got home exhausted. . . . I came up and made dinner and I gave it to them. Then I went and took a nap because I had to continue my studies later on. . . . When I woke up, all the lights were turned off, and they were each sitting in a different sofa, just looking at me. . . . I felt so guilty. . . . Sometimes I fear that maybe I am hurting them. While I am doing something good at the same time I am doing something bad to them. I don't know, it's sort of like conflicts of emotions inside of me.

When I first came here there were two counsellors for the whole school, two librarians for the whole school, four deans, one president, eight secretaries, and that was it. And the faculty did everything. We counselled students, . . . we were just involved in a whole mesh of things. . . . There's far more structure now, and it's compartmentalized and pigeon-holed job descriptions a lot more, and made it harder to function as a team.

We lost something, unfortunately, here when we lost our old big gang-group offices and were moved into these beautiful, but I refer to them as dentist offices, all we need is the music in the background, each of us having our own little cell.

It was terrible, a lot of it was terrible. Sitting in a room of these meetings for hours saying nothing. Nothing was ever done. It was just a lot of educational jargon, things called behavioral objectives and biting the bullet, and I don't know what the hell. . . . And those phrases repeated every Friday again and again and again. In fact, there was one meeting in which I sat there for a hour and a half and knew that I hadn't understood one sentence that was said the whole hour and a half. And I really started to think that I was losing my mind. And I walked out of the office and this guy, he grabbed me by the shoulder — and this saved my sanity forever — he looked at me and said, "Did you understand one damn thing that was said in there?" I said, "Whew, what a relief, I thought it was me."

When you ask me what my day is like, it's a continual uphill battle. There were absolutely no stipulations for twelve months professional staff. . . . I am constantly dealing with morale problems. . . . Tenure is given less and less even to faculty members. . . . The twelve month skills specialist is a different kind of animal. . . . Counselors have always existed, and librarians have always existed, but skills people like ourselves have not.

Counselors are among the lowest level professionals at the college, and we've become the real work horses. . . . I like to feel that I work hard, and that that work is going to lead to some kind of recognition, some kind of upward mobility. It is frustrating to always find yourself that after all your efforts, after all your hard work, after all your conscientiousness, you're still at the bottom of the totem pole.

When I first became an LRC Director, the pressure was great. . . . Aside from the whole race issue, there were very few women. . . . In general, it's a battle, it's a battle. . . . But, whether they like it or not, I'm out there.

I am really not regarded as a person with power. . . . Even though I was acting chairman last year . . . the dean of the faculty and the president of the college, neither one of those men came to me about any of the three people who were up for promotion. . . . I think it's so indicative of the attitude towards women, where they'll put a woman in power or in a position of power, but then they won't regard her in that way. So, here, the outer trapping, they fulfilled the affirmative action guidelines, and yet in reality they don't really regard women in that way; they don't treat them in that way.

You see, one of the interesting things about affirmative action, one of the things about affirmative action is you can follow all the rules and you can still find ways of discriminating. . . . I don't think a lot of people realize that.

Where does it lead? What is the next step? When I'm out running I am saying well, okay, that's my job at the college, to help students achieve their career ambitions. What is the college experience going to do for me? And that is a big question: What is the next step? The next step, to me, it's not so apparent.

When we got our first house we were poor . . . and we could only afford a very modest home, where the lot sizes were small, where there were a lot of blue-collar people, there were very few professional people on the street. The high school drop-out who works as a full time painter tends to think the community college teacher is pretty great. . . . We moved from one neighborhood to another in the same town, three years ago, and we picked up a whole new set of friends. . . . Most of the people are either college professors or they're director of data processing here or editor of this or the machinist supervisor at some big company. . . . And some of the comments that they make give me the impression they think community college teachers are beneath them. . . . And I think a lot of people say that community college is wonderful, and it is a wonderful job that you're doing on the surface, but then they say little things or subtle hints come out.

When I bought the house here I said one of my real things that I believed could happen was that I could stay . . . and devote myself to becoming one of those things called the senior faculty member . . . who aids in the planning of the school, one of the ones that makes sure the school goes in the direction it should go.

. . . the drop-out, the kid who just simply disappears . . . that is more than just a personal thing with me, it's an institutional problem, particularly at the community colleges. . . . I have seen a lot of those kids come back in subsequent years, but . . . I don't know how many countless thousands of faces are just lost in the midst. Some kid sits in the back of the room for a month, and then that's it, you don't see him anymore. And you wonder what did he go away with, what did I do for him.

One of the options open to me is to move up in administration. . . . I keep thinking through in my mind, what I really enjoy doing, and I enjoy teaching very much. I don't enjoy administrating too much. . . . Maybe it's just because I can't live with the high amounts of frustration that administration involves, that problems can't be resolved, that there is no fair way to solve this situation. There are very few things that I now experience in teaching where I ever really feel a failure. . . . If a kid was absent and was in the hospital, I know how to set up make-up tests for him, I know how to tutor him, I know how to get him back to where he needs to be mathematically. . . . So I live with a lot of successes in teaching.

The next position I see myself going into would be director of something or assistant director or some kind of manager. I care enough to make a difference, I feel as an individual I can be effective, I can make things happen, I can make things change. . . . On the other hand, there are these feelings that bother me a lot . . . the community college doesn't really question the basic premises of the way the society is set up. It doesn't do that much to change the way things are basically. I don't know what could be in this society, to tell you the truth. This is one of the most conservative societies in the world, tends to swallow people up into its influence rather than teach people how to critique it, how to examine it.

The blatant racism, and the political stuff and all really gets your adrenaline flowing, and you want to make it better, you want to rectify things. . . . I still want to change the world, like people did in the 60's, but I've mellowed in that family, marriage and other responsibilities have put a note of realism into the optimistic chord. You've got two notes of optimism and one note of realism, and so maybe sometimes a discord.

In a very strong way, the community college helped get me to the point I am now. Without it, I don't know if I would be able to be feeling as good about myself as I am. . . . It started a more positive way of thinking, . . . to use my mind, to explore different areas of knowledge. And it hasn't stopped since.

But there's always sort of a nagging in the back of your mind, okay, this person's going to get out of here and what the hell's he gonna do? Some of our students do very well, some of my former students are making more money than I am. For a lot of them, though, you just know they're going to struggle through here, . . . and they're not going anywhere. They're just not going anywhere.

I think I was too amorphous before where everything that happened during the day or in the classroom would affect me. I think now, . . . it's a much more solid me than I had before. . . . I still work a great deal, but — I don't know how to explain it — it's like I know where my skeleton is now, I can feel where my body begins and ends, where my limits are. I am not just some chalk figure.

There's going to be more poverty than wealth, and if I can get a good education and I can work, then I will be able to afford what my children need. . . . I guess when you go through all this hassle of going to school . . . it's because you think of the future, because you want to do better for the future than what you are doing up to now. I guess that most of the people that go to school are thinking of the future. . . . I want to know how far can I go? I want to know how good can I do, . . . I want to know if I can really go all the way up to the top. . . . Every morning, almost every morning, almost every morning, I get up and on my way here, I take the bus and I was thinking, "Gee I'm happy, I'm happy I'm doing it, I'm going through with it."

Take like Sunday at graduation, where after it's over several of the students will come and make sure that they bring their mother and father, and they want you to meet their mother and father and they want you to talk.

I would just sit in the audience, and then I would go out and talk to students and their parents. . . . I used to enjoy it greatly. Many of the parents reminded me of my own parents. . . . I am looking at a society that we live in which is an unjust, racist society. . . . Our world is not anywhere near the world that human beings can make for themselves, for other human beings. I want them to change that world.

Afterword

Our work on this film over the last two and one-half years was informed by our teaching and a wide range of reading. To Professor Hartley Pfeil and the members of our graduate seminar on "Critical Issues of Community College Teaching" at Greenfield Community College, Greenfield, Massachusetts, to the members of our seminar at Mount Wachusett Community College, Gardner, Massachusetts, and to our students in our on-campus seminar "Interviewing: Introduction to Qualitative Research in Education," we express our appreciation.

The work of Professors Kenneth M. Dolbeare and David F. Schuman, now represented in Schuman's book *Policy Analysis, Education, and Everyday Life* (Lexington, Mass. & Toronto: D. C. Heath, 1982) provided an important framework and set of insights for our work.

Some of the readings we found most influential as we did our research were:

Alexander deTocqueville, *Democracy in America*. 2 vols. translated by Henry Reeve. New York: Schocken Books, 1961.

Rosabeth Moss Kanter, *Men and Women of the Corporation*. New York: Basic Books, 1977.

Howard London, *The Culture of the Community College*. New York: Praeger Publishers, 1978.

Richard Sennett and Jonathan Cobb, *The Hidden Injuries of Class*. New York: Vintage Books, 1973.

Alfred Schutz, *The Phenomenology of The Social World*. Translated by George Walsh and Frederick Lehnert. Evanston, Ill.: Northeastern University Press, 1967.

Studs Terkel, *Working*. New York: Avon Books, 1975.

Our work for the film under the grant from the Exxon Education Foundation was predominantly with participants who taught, worked, and studied in community colleges in Massachusetts. Our interviewing in Massachusetts introduced us to the complexities of teaching in community colleges, which seem to us to be at the crossroads of egalitarian ideals of opportunity and the realities of social class and hierarchical structure in both higher education and American society at large.

In order to continue, expand, and deepen our exploration of the work of community college faculty, we applied to and received from the National Institute of Education's Program on Educational Policy and Organization a two-year research grant: "The Work of Community College Teachers: A Study Through In-Depth Interviews," Earl Seidman, Principal Investigator and Patrick J. Sullivan, Associate Investigator. This grant supports our building on our Massachusetts research by our interviewing faculty, staff, and students in community colleges in California and New York State, as well as additional participants in Massachusetts. Our con-

tinued research will lead to a report to the National Institute of Education in June 1983, which we hope will be followed by a book on the work of community college teachers. For more information about the research for *In Their Own Words: Working in the Community College* and our ongoing research, contact: Professor Earl Seidman, School of Education, University of Massachusetts, Amherst, MA 01003.

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